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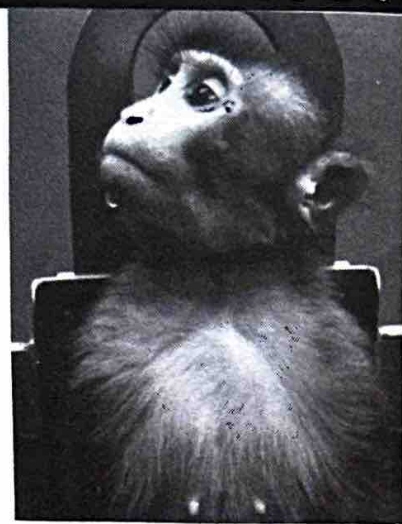
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PROGRAM MAGAZINE

Issue #3 Spring 1987
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 Special thanks to Joe Shanahan, Joe Perino and the *Grey City Journal*, without whom this wouldn't be possible.
 Thanks to Scott Gelman from Jam for help with Husker Du.

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TOTALLY WIRED

Wire stunned the music world a few months ago when, after a hiatus of six years, they released a new EP, *Snakedrill*. Formed during the British punk explosion of 1977, Wire released three influential LP's of music which ranged from the blistering minimalist punk of *Pink Flag* to the experimental sound collages and warped pop of *154*. The only thing that remained constant was Wire's utter refusal to compromise their music or pander in any way to ordinary pop standards.

On the eve of the release of their new LP and a U.S. tour in May, WHPK's Brett Bobley spoke to Wire's bass player Graham Lewis, who in his spare time is a solo artist under the name "He Said."

WHPK: There must be fifty different British bands who credit the Sex Pistols for inspiring them to get into music -- "after I saw the Sex Pistols play, I went out and bought a guitar," - things like that. Was it a similar sort of inspiration for Wire?

GL: I saw the Pistols and I already owned a guitar. I think what was important to the band when we met was that we all had a similar attitude, we knew we didn't want to do something that anyone else was doing. And as we had very, very minimal musical capabilities at the time, it was easy for us to get together and build things up from the bottom. To make comprehensive noise, structured noise that we liked. We had no intention of trying to emulate anybody else. Just as when the Sex Pistols formed, they certainly didn't want everybody to copy

them, even though a lot of stupid fuckers did.

WHPK: Considering that you, [Guitars] Bruce Gilbert, [Vocalist] Colin Newman all write songs, and all have released various solo projects over the years, how is a Wire song different? How is writing a song for the band different than writing a song for one of your solo He Said records?

GL: The most obvious difference is the experience of playing in a group. When it works, something very special happens. It happens quite naturally and quite quickly. When one is doing one's own work, as you are doing all the work, the construction is quite different. But with Wire there is this exciting moment when we finally get through the piece for the first time. We usually go into a room, and somebody will start off with a basic idea -- maybe it's a set of chords, maybe it's a riff, maybe it's a rhythm -- and we start from that point. When it works, everyone plays at the same time and it seems very natural; it's a very organic process. And when it doesn't work -- it's painful.

WHPK: What is in the future for the group? Will there be more solo projects? Will Wire continue to make music?

GL: Bruce has just released a new LP called *The Shivering Man*. I'm working on my next He Said project, and Colin's doing the same for himself. We're planning to record the bulk of a new Wire album when we return from the States in August.

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BLACK TO BURN

Big Black remain the enigma of the Chicago music scene. Perhaps the city's most internationally successful independent band, they continue a feud with the city's music venues that's led to a home-town gig being a rare occurrence. Much of this stems from the outspoken attitudes of the band's self-professed leader, Steve Albini, who is quick to attack what he sees as the ills of the music industry. Sticking to his principles has meant being forcibly thrown out of Chicago clubs, running his own label for new bands Ruthless Records, never signing a recording contract and recently switching Big Black from Homestead to Touch and Go Records. With a single and EP due out simultaneously in England and America at the end of this month, WHPK's Patrick Moxey speaks to band members Steve Albini, Santiago Durango, and Dave Riley.

WHPK: What bands were you in before Big Black?

SD: I was in the first punk band in Chicago, Silver Abuse in '78, '79. The first times we played there were not. Afterward I joined Naked Raygun, which was one of three bands that came up together in Chicago, the others being Strike Under and the Effigies. At first there was no place for us to play, so we threw loft parties until we got into the clubs.

WHPK: How did Big Black get it's start?

SA: I kept going through bozos till I found these guys.

SD: Yeh, Steve's a real asshole. Real aggressive. I'm laid back and quiet, so we tend to balance each other out.

WHPK: You put on a good show at Gaspar's in February. Why don't you play Chicago more often?

SD: In the last year or two we've played all

over the world. Nowhere have we been treated as shittily as here in Chicago.

SA: It's consistant. The overriding attitude of the clubs here in Chicago is fuck the bands, fuck the audience, keep the police off our back, and let's make as much money as possible.

WHPK: Why did you start Ruthless Records?

SA: Well it was originally started by the Effigies. They put out a single and also Naked Raygun an EP, and our first EP. Then Ruthless collapsed as people got off to work with labels that had money. I just started it up again. Ruthless now is Urge Overkill, Dark Arts, End Result, Riflesport and Appliances SFB. Riflesport's got an EP coming out produced by Iain Burgess.

WHPK: You've got some new releases coming out on Touch and Go. What made you switch from Homestead to them?

SA: We've never signed a contract with any record label. We only agree to do one record at a time. But of all the labels in America, Touch and Go is the only one I'd be willing to put our records on.

We've got a single and an EP coming out at the end of the month.

WHPK: Is that the Songs About Fucking you talked about at Gaspar's?

SA: No that's the album due out in July. The single is Heartbeat and Headache is the EP. It's a shame it's taken so long to come out. We've had this material since before Atomizer. The main reason for the delay is this limited edition, 1,000 copies here and 1,000 in Europe on Sonic Youth's label, Blast First.

WHPK: Did you initially want to release them on Homestead?

SA: Yes, but they wouldn't go for the cover. The inspiration for the Headache record is a

morgue id photo of a guy whose head has been mushed open. It's actually two shots, one with these rubber gloves holding the head together and one where the head's just flopped open like a banana split. We decided we'd make a theme EP, like the most violent depraved EP we could think of. So we sent the photo to Homestead and said we wanted to use it for the next record, and Girard said there was no way he could let us do it. Then I sent it to Cory (Touch and Go) as a valentine, and we got talking about it.

WHPK: What does this limited edition consist of?

SA: At first it was going to be the single and the 12" together in a little package. Then I got the stupid idea to do a special package, with special labels, a poster, and a book in a vinyl pouch of grey wax. All this stuff kept getting weirder and weirder. The final touch is the metal stamping on the cover.

WHPK: Are you doing more 'explosive' graphics for the cover of the regular edition?

SA: No, we've got a drawing by this English guy Savage Pencil. He used to do the Punk Rock Zoo with animal drawings of people and Mr. Inferno. Anyway he's done this drawing for us of a fist punching out in the middle of a face, like the monster in Alien coming out of the guy's stomach. The fist has these really cool biker rings with skulls on them and lots of fur on the arm.

WHPK: Is the new stuff produced by Iain Burgess?

SA: Half of Headache was done with him and one song on the Heartbeat single. For the LP Songs About Fucking, when we were in England we saw this really cool studio, the headquarters of Crass Records, On-U-Sound, etc. It's a great studio, in a garage. John Loder engineered it, and he's really got his shit together. That was the hi tech side, the A side. We've been through all that now, so the B side is the no tech side. We'll be recording it in the basement of this house I just bought.



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PRIME GONZOLA



Photo by John Pearson

Two excellent producers, Jim Thirlwell (aka Clint Ruin/Jim Foetus of *Scraping Foetus off the Wheel* fame) and Roli Mosimann (ex-Swans) have teamed up to deliver a hard-edged image monger's dream, *Wiseblood*. After their *Metro* show, or rather their assault on the audience, WHPK's Patrick Moxey and Rick Wojcik quizzed the two leather-clad icons.

WHPK: I find it interesting how your roles are so distinct on stage. Roli is sort of the one engineering the assault, and Clint is the weapon used to carry it out.

JT: He's the gun and I'm the bullet.

RM: On stage, we use mainly backing tracks for the music. On the record, we both play the instruments, plus a few friends, but it would be impossible to reproduce those sounds with a live band. But even though much of the music is on tape, we are able to make each show different by complementing the backing tracks with keyboards and other instruments.

WHPK: The way you arranged the lights, with the strobes, created a very dazzling effect. The people in the front row were completely entranced by the lights and the sheer volume. How important is the environment you create for a live show?

JT: The live performance is definitely tied in with the music itself. When someone buys your record, you can't tell him what volume to listen to it. Live, we are creating the environment in which we feel *Wiseblood's* music should be perceived -- which is very complex.

RM: We can control the image of the show. It's like a TV screen. The whole show is framed by the two strobe lights to create the image.

WHPK: Your performance seemed to be a very structured assault, for example you have no encores.

RM: We have enough material to do encores, but we're not up there to have good time rock 'n roll fun. It may seem stupid to say, but it's like a movie: it begins and stops. It's a statement. You read it or you don't read it.

WHPK: What is the statement behind *Wiseblood*?

RM: To talk about that would miss the whole point. It's up to you to decide.

JT: I think it's pretty obvious if you listen to the lyrics and you see what we're doing. It conveys quite a few things, touches quite a few areas, but it is all distinctly *Wiseblood*.

WHPK: When I first heard "Stumbo" I thought it was about the giant in Harvey Comics, but after I saw it live I realized it has other implications.

JT: The giant in Harvey was only the jumping-off point. It really has nothing to do with the giant, it has to do with greatness and power -- the way power is exerted.

WHPK: Seeing you perform live, songs like "Motorslug" seemed to be about sexuality. Is this something to be gleaned from the live performance only, or do you feel it comes through on the records as well?

JT: We don't want to demystify the whole thing -- the statement is clear. And it's more interesting to us that people perceived it in the way they perceived it. We're giving them a lot of material to perceive it from, and they can draw their own conclusions. For example, when we were playing in Holland, there was a bomb threat from a supposedly anti-sextist group. I'm sure the reason they made the threat was that they had read a review of our Amsterdam show which accused us of being sexist. They're obviously not reading between the lines. I think it's funny -- it's amusing what they can get out of our show. We're trying to challenge people, challenge their values.

WHPK: With the packaging on your record, which doesn't include pictures of the band or anything, it's definitely a change from the pop star image.

JT: It takes the focus away from the "pop star" and puts it on the music which is much more important. What my face looks like doesn't alter the music. I'm not interested in the cult of the personality, particularly. It doesn't educate the music in any way. The music is an ARTifact. People don't need to look at a picture of me to listen to my work. It's a piece of art -- a piece of my life, a piece of my soul.

WHPK: What about your upcoming projects?

JT: Well, tomorrow Roli's going to London to produce That Petrol Emotion, and I've got two new Foetus EP's coming up in March and April, and one with Lydia Lunch, and an EP with Marc Almond, as well, under the name of *Flesh Volcano*. I'm also putting together a collection of Foetus unreleased tracks, 12" remixes, and other stuff on a double LP under the name of Foetus, Inc. and that should be out around September.

WHPK: Do you feel that you have time for all of these side projects?

JT: There are no side projects -- they're all primary ones. Just because other people are only in one band doesn't mean we should. Just because other people only have one name doesn't mean I should.



Photo by John Pearson

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RAPPING CHICAGO

Mention Chicago music and most people think of House. But every Friday night at midnight b-boys throughout the South and West Sides are oblivious to the droning house mixes as they tune into Chicago's only rap station, WHPK. Rap may not be as pervasive here in the Windy City as in New

York or Philadelphia but the South Side is definitely cold kicking it live. As of mid-April our top cuts include -Def Jam's Public Enemy, ready to "scatter your brains from here to White Plains"/ MC Shan continuing the Bronx, Queens, Brooklyn battle on Cold Chillin/ Schoolly D quoting from Funkadelic's

"Take it to the Stage" on his "Saturday Night" and Royal Ron and Pimp Pretty "Rock the B-Boy Stance". Both on Schoolly D Records, the deftest independant this side of the bridge.

In addition to New York and Philadelphia's hardest beats, the rap shows feature various Chicago crews. The dance-influenced raps which dominates L.A., Florida, and Detroit are absent here. Chicago's rappers draw on the best of the old school and the street sounds of Schoolly D, LL Cool J and Public Enemy.

From the Robert Taylor homes are the South Side's own cultural terrorists, the GFC Crew. They've rocked crowds at various Chicago shows including the 1,000 seat Cabaret Metro. Their best rhymes include "Total Control" and the politically correct "Vietnam".

Two Chicago rappers, Mello D and Kool Rock Steady have teamed up with wizard house producer Farley Jackmaster Funk to make the excellent and strictly hardcore "Stop Holding Me". Mello D started out memorizing Treacherous Three rhymes and is a former member of the DLE. Kool Rocksteady has performed in Chicago with Prince Ikey C and the Whiz Kid. Mello and Rock Steady are currently working on independant projects, and hoping to get something out on.

Rap can be heard on WHPK Friday midnight-3am with Ken always kicking it live. Saturday 3:30-6:30pm with DJ Quickhands mixing up a rap hurricane, and Wednesday 8-9pm with JP Chill just chillin', never illin' - John Shauer and Ken Wissoker

BEAT OF THE EAST

The Yugoslavian group Laibach have grown from a political and cultural movement there called *Neue Slowenische Kunst* (NSK or New Slovenian Art). Both Laibach and NSK realize a fascist dream of a total-synthesis of politics and culture. Laibach wants to spread eternal unmodified cultural ideas of time and place on a limitless scale in order to arouse and help all nations, in the East and West without difference. Central in Laibach's philosophy is the destruction of the self. They view the individual as a capitalist invention which can only serve to weaken society. They call on the individual to relinquish his ego for the sake of a greater collective consciousness, that of a nation which knows no boundaries. Laibach unites warriors and enemies into one expression of static, totalitarian scream. Their freedom is "the freedom of those who think the same, therefore changes to an individual sense aren't possible." For Laibach, there are no oppressors since all are united into one mind which continually sacrifices itself for the sake of its greater good. For example the lyrics of "Opus Dei" (title track of the new album) "We all get the best! When everyone gives everything! Then everyone everything will get!"

Opus Dei is the most perfectly realized Laibach statement to date, being timeless yet immediately "modern". It combines Wagnerian orchestration with industrial rhythms, Germanic marches are peppered with slogans and reinforced with an industrial dance beat. As they say, "Discs rhythms stimulate automatic mechanisms and shape the industrialization of consciousness according to the model of totalitarianism and industrial production."

Lyncally, Opus Dei marks a departure for Laibach. Even though they have always provided translations of their German and Yugoslavian lyrics, the decision to sing two of the songs in heavily accented English is an effective move for their world wide propaganda campaign. Both lyncally and musically, Opus Dei is the perfected cultural machine.

The record is receiving widespread distribution through Mute in Europe and Wax Trax! in America, so that its message will be effectively carried into thousands of new outlets. Only time will tell if the message gains the reception it needs. After all the politico-cultural totalitarian state may not be as remote a possibility as one might think -Rick Wojcik



HARD ROCK HAMMERING

Minneapolis rockers *Breaking Circus* recently played Chicago's *Gaspar's* to a crowd packed with Chicago underground music celebrities. Both *Naked Raygun* and *Big Black* were there in force among others. Although prepared to 'Take a Hammering' from these battered rockers (several of them sporting new stitches), they seemed more intent on finding beer, girls, and spiff than persecuting music journalists. *Breaking Circus* consists of Steve Bjorkland on guitar and vocals, Todd on drums Phil on bass and Flour on guitar. Steve is a Chicago native who used to play in *Strike Under* before he moved to Minneapolis. WHPK's Eric Industry and Patrick Moxey talk to them before the show.

WHPK: Steve you started out as a native Chicagoan. Why did you move to Minneapolis?

Steve: The Minneapolis scene is more supportive of bands. There are three clubs booking bands seven days a week. There's even an all ages place called Club 27, that doesn't serve alcohol.

Todd: None of us have ever been there.

Steve: No, none of us have ever been there, but it's a nice idea.

Todd: So many bands get a chance to play, they don't pay opening bands hardly anything but it's OK because many people come out

to see shows.

Flour: People think a lot of good bands come out of Minneapolis, but that's because there are 20 times more bands up there. So you have to be pretty good by the time the rest of the country hears about you.

Todd: Minneapolis has great bands great fans, and horrible writers.

Flour: There's two writers in town and one of them keeps plugging his roommate's band. People are putting out records all the time, but he only writes about the same three bands in his column.

Steve: In Chicago there is no scene. Either no one is at a show or it's sold out. People come out for the big shows but don't seem to come out for the local stuff. The first *Breaking Circus* record was just me a bass player and a drum machine. Then my bassist didn't want to do it any more and so I moved to Minneapolis.

WHPK: Many people in Chicago remember your first band, *Strike Under*.

Steve: It's pretty amusing now that we're doing well and *Naked Raygun* is doing well. *Naked Raygun* bassist Pierre was also in S.U.) all of a sudden there's a bunch more *Strike Under* records appearing. I hope they remember where to send the checks.

WHPK: Being older do you enjoy playing to over 21 crowds more than all ages crowds?

Steve: We're not that old. We're younger than both *Naked Raygun* and *Big Black*. We don't get the chance to play for many under age crowds, we're going to rectify that. This Sunday we're playing two shows with *Big Black* and *Rifflesport*, one all ages and one over 21. We like playing to under age crowds. There great.

WHPK: How do like being on Homestead records?

Steve: Homestead is a quality label, but they've got a whole shitload of bands. It's makes it tough for all the bands to get the recognition that they deserve. One new labelmate we've got is G.G. Allen. He's got jailhouse tattoos all over his body and plays in a jockstrap! He also likes to stick microphones all the way up his rear area. Hopefully we'll get to spent a lot of time with him!

WHPK: Your last record was produced by Iain Burgess (who produced *Big Black* and *Naked Raygun*). What is it like working with Iain?

Steve: He's great. He gets all wound up. During 'Take a Hammering' he was pounding on the \$60,000 console screaming 'This is great, this is great'.

Flour: The *Rifflesport* faction of this band will be coming down to record a new album with Iain next month.

HUSKER DU: DO YOU REMEMBER

It's been a long time since the hard sounds of *Husker Du's* first release, *Land Speed Record*. After eight years of unrelentless recording and touring, *Husker Du* have finally "arrived." Their contract with Warner Bros. gives them all the support they need in marketing, promotion, and touring, yet allows them the freedom that they need to grow creatively. The only thing it doesn't seem to affect is the credibility they had as a starving hardcore band on an independent label. *Husker Du's* guitarist and co-vocalist Bob Mould spoke to WHPK's Rick Wojcik before their show at the Rivena.

WHPK: I'm amazed at the way Warner is handling the tour. I called L.A. last week, they punched my name into a tour computer, and then said you could give us an interview. That's what I call organization. How do you feel it's going?

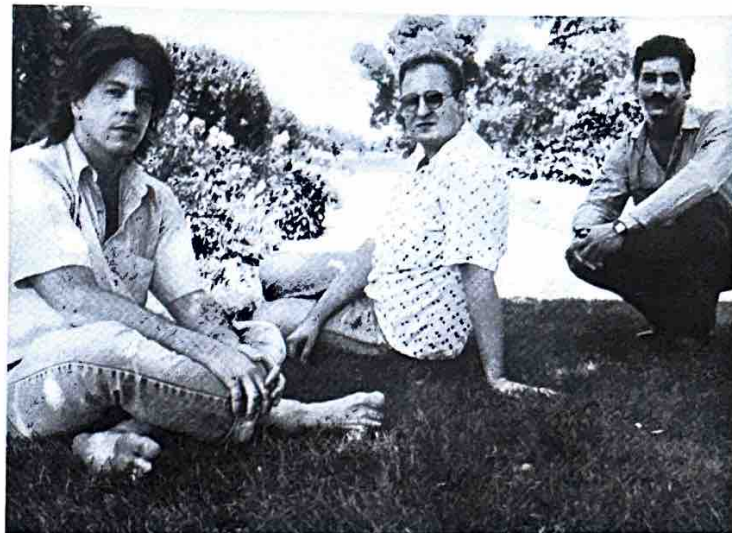
BM: It works really good with the company. They don't baby us. In fact, they work us to death pretty much. We don't have any spare time on the road anymore which is sort of a drag, but this is what we go out on the road to do - play and talk to people.

WHPK: Warner seems to treat you well. They offer you a lot of artistic freedom. They've let you produce your own records.

BM: Well, after all we did do six albums before signing with Warner Bros. I think they knew what we were capable of. It wasn't like we were an unproven commodity. I think there are a lot of bands on Warner who have the freedom to produce themselves, but I don't think they're capable of doing it. Maybe they think they need a big name producer to sell records. We like doing it the way we're doing it now. We're not ruling out the possibility of using an outside producer. It would just have to be someone who is really in touch with what we are doing.

WHPK: The big benefit of Warner is distribution. You don't face the same problem you had with *Zen Arcade*, where SST couldn't produce enough copies to meet the demand for the record.

BM: Exactly. That was the main reason to go with Warner, that and the overseas aspect. We want to get the records into the stores. When it seems as if you're in every magazine in every truck stop in every part of the country, it would be nice if the records could go along with that. That's what was frustrating us about SST. They're a great label, but there



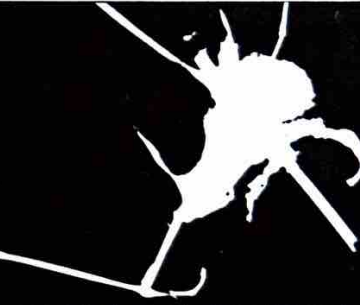
were just some limitations as to what they could do and I think given the success the band's been having it would have been unfair for us to make demands on them. It was time to move on, and everyone knew it.

WHPK: How do you feel about people, your older fans for instance, that scorn you for signing to a major label?

BM: Those people that yell and holler now that we're on Warner are fairly naive. They're close-minded to think that independent labels who go around and snipe at each other and rip bands off are any better than major labels who pay you for your work. Things change and people move up and down the ladder according to what they can handle. I think a lot of these bands that say that they are true to the independent scene... if they got offered a major label contract they'd take it in a minute.

WHPK: Something that seems to accompany your recent growth is a change in sound. You seem to be gravitating towards "noisy pop." The songs on *Warehouse* still possess the wall of sound you've developed, and yet most of them are great pop songs. Do you feel that's the case?

BM: We're into popular music. Have been for years. I think now we're more comfortable with our songwriting ability. The vocals are mixed higher, not because we want to sell records, but because we're comfortable with the way we're arranging. We've always written good songs, but I think the songwriting is showcased a bit more now. That's the other end of the sellout thing. People say, "Oh, they just want to be popular," but after eight years you do try to better your craft -- you do try to get better at what you do. If all we did was play "Bricklayer" for the next five years it wouldn't be much of a challenge.

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Mink whips leather pants and the highest of heels are all very nice. Few would-be sado-masochists, however, need to go to the point of death to gratify their desires. While Siouxie may drive you into frenzies on the floor, her 'Skin' (about the fur industry), drove Dan Mathews to different ends. Mathews, a member of People for the Ethical Treatment of Animals (PETA), collaborated with Al Jorgensen (of Ministry and the Revco's, now producing Pailface) and Wax Trax Records to bring you something even better than Cyndi Lauper or 'We are the World'.

Animal Liberation is a compilation for a cause. The cuts underline the ways animals are abused for profit, namely skinning them, slaughtering them, and sewing their eyelids shut in the name of science. European and American musicians donated their time and art to PETA, which, while not revolutionary in itself, supports activism including the economic sabotage of the Animal Liberation Front. The donated tracks share vinyl with spoken commentary from scientists, butchers, farmers, and the mass media.

Howard Jones provides the vegetarian message on the domestic release, while the European version is slated to include a cut from the Smiths. Luc Van Acker condemns hunting, and Shriekback, Chris and Cosy,

the Colorfield, Nina Hagen, Attrition, and Lene Lovich all speak out for exploited animals who are powerless to protest their fate. The ALF likens present-day

experimentation on animals to the Nazis' human experiments.

While you may disagree with the politics or the practices, *Animal Liberation* is a cause worth helping (PETA gets all royalties) and an album worth having. Besides buying an LP is simpler than blowing up a laboratory.

--Liza Severance



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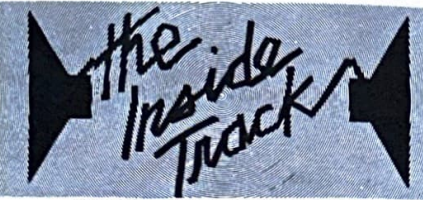
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Milt Jackson is leader and co-founder of the Modern Jazz Quartet, this year celebrating its 35th anniversary of touring the world. Unquestionably the most significant vibist in the history of modern jazz, Jackson is a vital musical force with dozens of influential records to his credit. Milt Jackson appeared with the Modern Jazz Quartet in the University of Chicago's Mandel Hall on Saturday, February 28, 1987. The performance was simulcast on WHPK 88.5 FM, Chicago. This interview was conducted by Rick Senger.

WHPK You played with Dizzy Gillespie in the 40's with most of the original group John Lewis, Percy Heath, and Kenny Clarke on drums. What was that time like, with bop being in its infancy and a brand new concept?

MJ Bebop turned my whole musical life around. I came to New York in '45 and used to play Minton's and 52nd St. and places like that and just listened to everybody play - Charlie Parker, Dizzy, Roy Eldridge, Louis Armstrong, Coleman Hawkins, Don Byas, Ben Webster, and a lot of other people who are no longer here. I was fortunate enough to play with most of them, too.

WHPK I was pretty young when MJQ disbanded back in 1974, but I can remember that you were at the height of your popularity for those first two and a half decades, and it seemed a strange time to break up and concentrate on individual projects.

MJ A lot of people say, "With a group that popular, why in the hell would you quit?" The truth is, the financial outcome of the first twenty-two years in that quartet was for me very, very disappointing. I know we created and donated a lot of important ideas to the music world, yet the financial rewards were very slim compared to other artists. A lot of people thought we were four of the richest blacks on the stage back then because we represented that image, but the financial outcome was not there, and that's why I decided to leave.

WHPK Then seven years went by, and in '81 John Lewis came to you with the idea of reforming.

MJ Right. In '81, John asked me if I would



consent to do six concerts in Japan. We did them, and they were very successful. I decided, "OK, I'll try it again." This year, to commemorate our 35th year of playing together, we're going to work more than at any other time since we've been back. We're working throughout June and July. Also, we're going to record two albums, the first with orchestra, the second dedicated to Duke Ellington. I've written a new piece, "Maestro EKE," dedicated to Duke, and it will be on the second record. Hopefully, the first one will be out in early summer.

WHPK What's it like to be on the road with those guys? You've been with them so long, you must know exactly what they're thinking all the time.

MJ It's been long! It's like being married, and they're my second wife and kids. In fact, I've been with MJQ longer than I've been married, by seven years.

WHPK Onstage, you're always in control, you dress sharp and convey an image of impeccable taste. Tell me, do you ever go wild after the show is over?

MJ (laughter) Well, we hang out just like other people do. We've been known to play a little poker, things like that. My hobby isn't on the wild side, but I love playing billiards. I also like to make pastries. I'm a pastry maker.

WHPK No kidding.

MJ Yeah. I was almost in the New York Times with my recipe, but I was too busy with so many other projects, I just couldn't get to it.

WHPK You've been all over the world. Have jazz audiences changed since you started?

MJ We went to Europe in 1956 and after we came back from that tour, we were finally recognized for what we were in this country. Prior to going to Europe, we weren't as respected. It's ironic that the people who seem to respect and enjoy the music the most are the farthest away, and that's the people in Japan. There were 750 people with flowers and banners waiting for us at 1:00 a.m. at the airport when we arrived. The Japanese respect jazz more than people in any other place I've been.

WHPK Why do you think jazz is less popular in America than other music?

MJ The fact that jazz is largely black has a little bearing on it. I don't like to get into it, because it's racism and politics, but if you want to get at the truth, you cannot avoid it. Most people wouldn't say Elton John and Kenny Rogers and people like that make more money than me because they play better music than I play. I'm sorry, I don't like to speak out of concert but I will be egotistical enough to say that. Why is it we don't have a national television show on jazz music? Look at the way they treat jazz musicians on the Grammys. It's a joke, man. Phil Collins won seven awards last year and what the hell did he do? He went out there with sneakers on. Where are the guidelines for these awards as to "Who's Who" and what's what?

WHPK So what do you think the future of jazz is?

MJ It's very difficult to say. All we can do is encourage the youngsters. The future of jazz would be very bright if we could get scholarships for gifted jazz musicians, like gifted athletes receive. Neither the government nor the media give enough support to jazz. They never have.

WHPK So America is corrupt.

MJ Yeah. Reagan is not doing a damn thing about helping poor people. If we want to face reality, we've got to know he's jiving because he's never going to do anything for poor folks. A lot of the European countries, and especially Japan, still have the tradition and culture that they stand by. I think that makes a lot of difference.

WHPK How do you feel about music right now? Is jazz on the upswing with exposure like the "Round Midnight" film, all of the old jazz label reissues, and Blue Note's resurgence?

MJ Well, jazz certainly isn't "coming back," because it has never been any place to come back to. A lot of people tell me "jazz was big at one time," but jazz has always had something in front of it. Jazz may have been bigger when more of the great musicians were still alive, but it was never number one. Still, I think the movie is wonderful. It allows the artists in it to get some exposure and become more widely recognized. It has its assets.

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Chicago Theater Review (5:30-6pm)

Nancy Cleveland gets behind the scenes with Chicago theater groups from all over the North and South Sides.

TUESDAY

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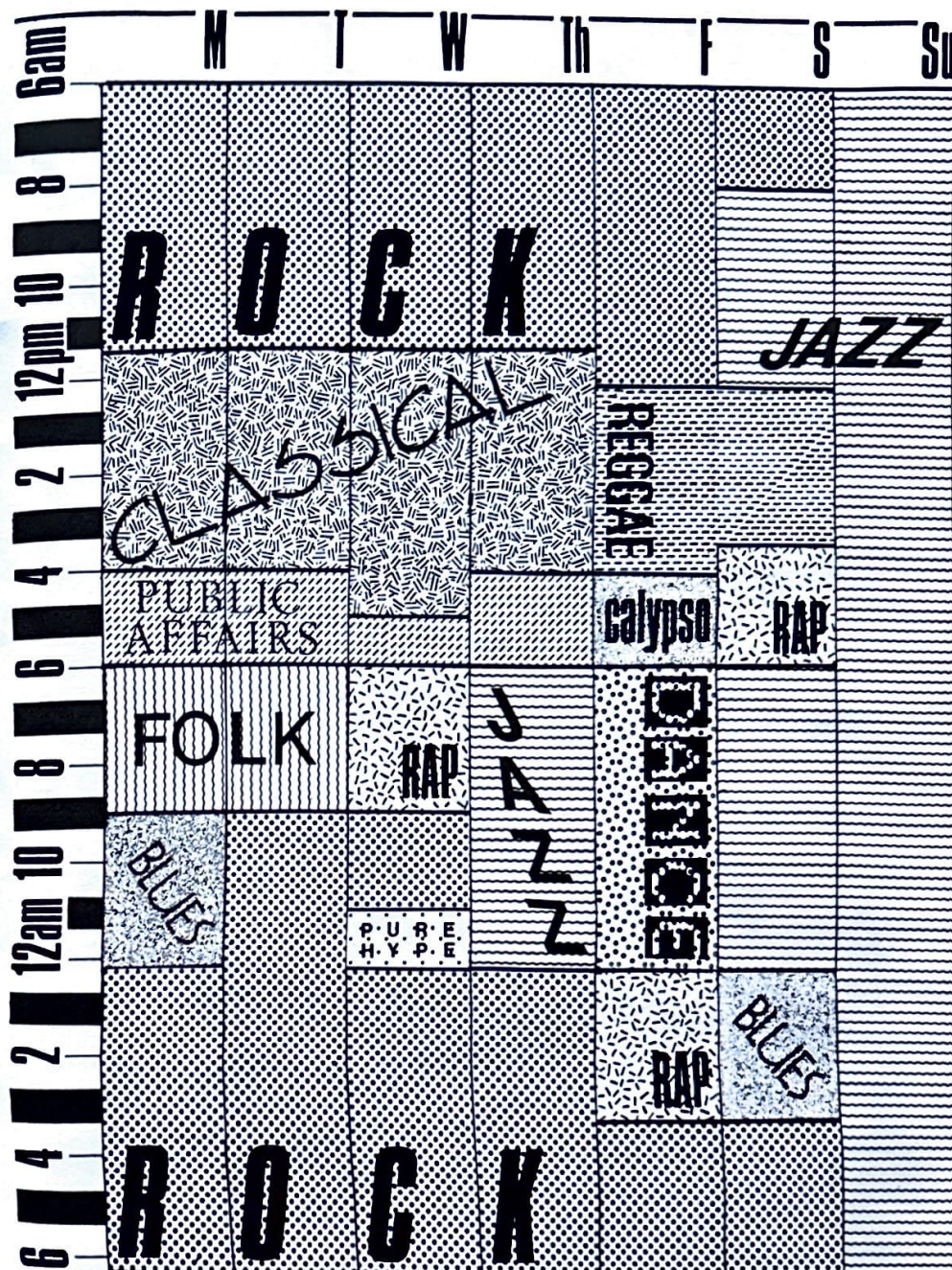
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